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QUARTERLY — VOL. XI. NO. 4

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1937

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FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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BRITISH MUSEUM QUARTERLY
VOLUME XI. NUMBER 4. SEPTEMBER, 1937



XL. BRONZE HEAD FROM THE YEMEN

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82. A BRONZE HEAD FROM THE YEMEN LENT BY
H.M. THE KING.

HIS MAJESTY THE KING has been graciously pleased to deposit on loan to the Museum a bronze head from Southern Arabia which he received as a coronation gift from H.H. the Sultan of the Yemen. No such work has ever been recorded as coming from this region hitherto; and the Museum thus acquires an object of unique historical importance as well as of considerable artistic value (Plates XL and XLI).

The head is a little under life-size, its height being 0.22 m. ($8\frac{11}{16}$ inches). The metal is about 0.003 m. ($\frac{1}{8}$ inch) thick, and is backed by a core made of fire-resisting clay mixed with sand. A certain amount of corrosion has taken place on the under side, between the metal and the core; but the surface as a whole is intact and reveals the bronze in its original pinkish brown colour.

The hair hangs in loose curls behind on the nape of the neck; in front, over the forehead, it is combed forward into corkscrew locks arranged with a right- or left-hand twist on either side of the central parting, so that the ears are completely covered. The eyebrows are indicated by small incised strokes. The eyes have a sunk iris marked with incuse dots. An indented line follows the contour of the upper lip.

The finding-place is unrecorded, and any attempt to date the head must be based on internal evidence alone. The only relevant material for comparison is afforded by the coins of the Nabataean and Himyarite kings, who ruled respectively over the northern and southern parts of Arabia between the middle of the second century before Christ and the second century after. The capital of the Himyarites was at Sapphar Regia (Ṣafar, near Yerîm), which superseded the old Sabaean capital at Mariaba (Ma'rib). This territory, although never a part of the Roman empire like Nabataea in the north, was in fairly close contact with the Mediterranean world, which it supplied with incense and other precious merchandise. According to the *Periplus Maris Erythraei*, which is dated between A.D. 40 and 70, diplomatic relations between the Romans and the Himyarites were frequent in the time of a king called Charibael.

This ruler is identified with one Karib'il Watar Yehun'im, whose name appears on coins; but as there were five princes of this name, it is not easy to date their portraits with any great accuracy. A probable approximate dating for the coin-series is from about A.D. 50 to 150.

The chief point of resemblance between the coins and the head is in the arrangement of the hair in long corkscrew curls over the forehead. This is not peculiar to Arabia; it occurs on coins of Cyrene dating from the third and second centuries before Christ (*BMC. Cyrenaica*, pls. 30-2), as well as on many works of sculpture and decorative art, all of which seem to be connected with Libya or Egypt. The Nabataean and Himyaritic coins are the only documents for the existence of this fashion in Arabia; and it is in consequence uncertain whether our head is of local manufacture or imported from the north or west. As it cannot be paralleled exactly in the sculpture of Roman Egypt or Syria, it may well be Arabian in workmanship; it is quite certain, however, that the original inspiration must have come from the Mediterranean world. It is also doubtful whether the personage represented is a king or a deity. The portraits on the coins, though not very highly particularized, are clearly the effigies of real people; this head, with its suggestion of a tragic mask, seems rather to suggest a divine being. But the boundary between the sacred and the profane is too indistinctly marked in these regions to permit of certainty in the interpretation of such a head; if a name must be given, perhaps the presiding genius of the ruling house best fits the character indicated.

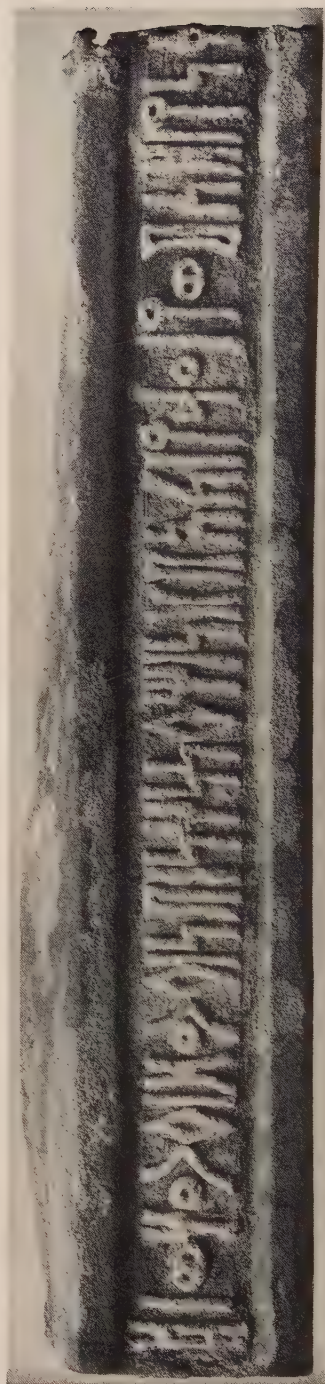
R. P. HINKS.

83. BRONZE LION'S HEAD FROM NAJRAN, S. ARABIA.

THE head illustrated on Pl. XLII belongs to H.R.H. the Emir Sa'ūd, Crown Prince of Sa'ūdi Arabia, and has been lent for exhibition through the kind intervention of Mr. H. St. J. B. Philby, C.I.E. The discovery was made, according to Mr. Philby, among the ruins of Ukhdud, at Najran, 'the old Christian metropolis of S. Arabia'. With the head was a detached fragment of a paw, showing three prominent claws. A fragment of a relief, with three



XLI. BRONZE HEAD FROM THE YEMEN



XLII. BRONZES FROM NAJRAN, SOUTHERN ARABIA

or four letters of an inscription, on limestone, was originally thought to be part of a plinth for a complete figure; but the fragment¹ seems to have nothing to do with the bronze, though it certainly came from Najran. A bronze gutter, measuring about 0.53 m. in length, 0.12 m. in depth, and 0.11 m. in width, found with the head, must have come from some part of the monument to which the head belonged. It seems improbable, judging from the flanges at the back, that this head, 0.23 m. in height, was the covering of, say, a stone figure; it is more probable that it did not form part of a complete figure at all, but was part of a protome. The paws also may have been separate bronze pieces affixed to a different material.

The head, though obviously made under the influence of classical art, is not purely classical, and in this respect differs from the head of the second century A.D. found by German travellers at al Hugga,² which closely resembles Roman work, and another head of purely classical style in private possession. In the present case the style is mixed, with some Oriental features. The head seems to have been cast and then filled with a grey clay for final details to be tooled. The clay is now solid inside, but it is by no means certain that this was originally so; it is quite possible that there was an opening through the mouth. The mane is in very low relief; the front of the fringe does not stand up equally on both sides, owing partly, if not altogether, to damage. The eyes were once, presumably, inlaid. The extremities of the eyebrows and the moustache are modelled in full relief, a most unusual, if not unique, feature. Authorities on classical art have suggested that the style of the head points to a date before A.D. 50.

The inscription on the bottom of the bronze gutter is of considerable interest. It has been submitted to the Rev. Professor G. Ryckmans, of the University of Louvain, who reads:

. . . ד | פרעהו | פרעת | בן | חפננהן | כאבתן | עד | דסמוי | ה | קני . . .
and translates, ' . . . has] dedicated to Dhu-Samāwī at Ka'batān

¹ The relief shows the head of a man and some unrecognizable object. The letters remaining are ח in an upper line and כן in a lower.

² See Rathjens und von Wissmann, *Südarabien-Reise*, Band 2, *Vorislamische Altertümer*, S. 89.

these two *hfn*s, by means of¹ the imposts that Dh . . . has imposed for him . . .’ This wording implies that the gutter and presumably the lion’s head formed part of the ‘two *hfn*s’. This word, which does not occur in any other South Arabian inscription, is presumably the Arabic *hafnahun*, which ordinarily means ‘handful’, but can mean ‘a hollow in the ground’. It is possible that there were two receptacles, placed in hollows, connected with some installation for conducting water, that there were two lion figures or protomae attached to these receptacles, and that the gutter formed part of one receptacle. The place-name, Ka’batān, is connected with a noun well known in the inscriptions, *k’bt*, which Glaser considered meant ‘Leitungsdamm’; this points to some irrigation work. This interpretation is not, of course, more than a suggestion. It must be remembered that al Hamdani, the Arab geographer, knew of bronze lions which he associated with the people of Ḥimyar; four such figures stood on the marble roof of the citadel at Ghumdan, and when the wind blew the noise resembled the roaring of lions.²

The forms of the letters are described by Professor Ryckmans as showing an intermediate type, between the archaic and the late forms,³ as can be observed in the □ and the 𐩦. The form of the 𐩨, which shows a break between the two sides, is also worth noting. Internal evidence, then, supports very strongly a dating prior to the second century A.D.

SIDNEY SMITH.

84. EARLY DECORATED POTS FROM IRAN.

THE Department of Egyptian and Assyrian Antiquities has recently acquired four specimens of decorated pottery from sites in Iran which, first exploited by native diggers, have later been scientifically examined. The largest and most imposing of these vessels is no. 129072, a wide-bellied handled pourer (extreme width 14½ inches, 0.36 m. Pl. XLIIIa), distinguished by its beaklike spout of fantastic length and its lavish decoration in dull reddish

¹ For this turn of phrase Professor Ryckmans compares his *Répertoire d'Épigraphie Sémitique*, Tome V, no. 2771, ll. 2-3.

² Nicholson, *Literary History of the Arabs*, pp. 24-5.

³ Professor Ryckmans compares the signs on the bronze tablets *Corpus Inscriptionum Semiticarum*, Pars IV, Tomus II, *Inscriptiones Himyariticae et Sabaeae*, nos. 532, 568.



XLIII. EARLY DECORATED POTS FROM IRAN



a



b

XLIV. BRONZES FROM THE EUMORFOPOULOS COLLECTION

paint applied over a burnished surface of a very light buff colour. The principal elements in the decoration are a large sun-like symbol which surrounds the spout, two lean figures of horned animals, and three lozenge-shaped patches with cross-hatchings and dots, while the spout, neck, handle, and base have minor patterns. This characteristic vase was evidently obtained from a cemetery at Tepe Sialk, a site not far from the town of Kashan, which has subsequently been investigated by French archaeologists who consider that these vases belong to the twelfth or eleventh century B.C. The second pot, no. 129073 (ht. $3\frac{1}{8}$ inches, 0.08 m.; Pl. XLIII*b*), is a plain goblet with a slightly raised base, very similar to the preceding in material and colouring, and doubtless having the same origin. The main decoration is a file of horned animals, one of which has had to be inserted in a cramped position for want of space. Of the two remaining vases one (no. 129074, ht. $3\frac{5}{8}$ inches, 0.09 m.; Pl. XLIII*b*) is a cup with one small handle and a very small stand base, ornamented in black paint with figures of three walking animals, each occupying a separate panel, and the other (no. 129075, ht. $4\frac{3}{4}$ inches, 0.12 m.; Pl. XLIII*b*) is a high narrow goblet on a stand base, with two rows of decoration in dark-brown paint representing animals above and birds below. Both of these, particularly the latter, resemble pottery found at Tepe Giyan near Nihawand, which the excavators would date about the middle of the second millennium before Christ.

C. J. GADD.

85. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

No. 6. *Shang-Yin or Early Chou Ku*.

THE *ku* from the Eumorfopoulos Collection, illustrated on Pl. XLIV*a*, belongs to a type which is also classified as *tsun*. The collection includes four examples of this family. The extended cylindrical body, expanding from the waist to the hip in one direction and from the waist to the foot in the other, the trumpet mouth, and hollow base are all characteristic features. Professor Yetts remarks that the presence of flanges was an essential to the classical *ku* and he adds that this doubtless explains the words attributed to Confucius

when bemoaning the decadence of his age—‘a *ku*, without a flange, what a *ku*, what a *ku*’. According to the *Shuo Wên* the *ku* is a goblet for drinking wine at festivals called *hsiang yin*. The *Chou Li* specifies three pints as the capacity of a wooden *ku*, but this does not tally with the capacity of any vessels we know.

The *ku* we illustrate is a very solid specimen. Four fine flanges which project beyond the lip divide the neck, stomach, and foot into four fields which are deeply engraved with *t'ao t'ieh* masks and conventionalized cicadas on a background of key fret. It possesses a broad footrim and a deep hollow foot. The whole body within and without is encrusted with nodules of malachite which must have been formed through contact with a soil impregnated with copper, after long burial. Below the surface of the hollow base there had been cut a small figure holding a halberd which allows four feasible interpretations.¹ It may represent the character *fang* (方) which denotes an offering to the spirit of the Four Quarters. Mr Hopkins would favour as an alternative another *fang* (防) which means a frontier guard. Mr Meyer gives yet another character *shu* (戍) which has the same meaning. But Messrs Lô Chen-yu, Takata, and WuTa-ch'êng read it as *fa* (伐), to attack; it would appear that the vessel was cast to commemorate a military achievement.

This bronze is very difficult to date. Excavations of the Shang-Yin Capital at Anyang by the Academia Sinica in 1928 and further excavations in Kansu in 1934 and early 1935 by the National Research Institute have once and for all ended a controversy as to the existence of bronzes of the Shang-Yin period, but despite the magnificent work done by Professor Karlgren and his assistants we are not yet in a position to allocate many of the early bronzes to this period with any particular confidence. There is no reason to believe that this class of vessel does not go back to Shang-Yin times, but it seems prudent to hesitate before suggesting such an early date for this particular specimen. Professor Yetts writing in 1929 described it as ‘probably Chou’, and we can with complete confidence accept this cautious attribution.

To account for the rarity of such a vessel it is important to remember

¹ See W. Perceval Yetts, *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 54.



XLV. BRONZE *TUI* OR *KUEI* FROM THE EUMORFOPOULOS COLLECTION



XLVI. DETAIL OF BRONZE TUI OR KUEI FROM THE EUMORFOPOULOS COLLECTION

that with the collapse of the Chou dynasty the whole of China fell into the hands of the State of Ch'in. By 221 B.C. the country was united under the rule of the famous Shih Huang Ti, who in order to consolidate his conquests determined to extinguish all those local patriotisms which the old feudal traditions had encouraged. In 312 B.C. all ancient books except those dealing with medicine, divination, and agriculture were destroyed. Local records, as likely to perpetuate the old ways of life, were included in the holocaust. As ancestral bronzes were cast to celebrate events which it was thought proper should be committed to posterity, they came, especially when they were inscribed, under this heading, and it seems probable that all that were not hidden were melted down. It would be safe to say that nearly all the Shang-Yin and Chou bronzes we meet to-day have been excavated in comparatively recent times. The important sites have now yielded up so many of their treasures that we are not likely in Europe to see many *ku* of this quality again.

Height 13.8 inches.

Diameter across the mouth 9 inches.

R. S. JENYNS.

86. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

No. 7. *A Tui or Kuei from the Chou Period.*

THE *tui* or *kuei*, illustrated on Pl. XLV, is of a later date than the one illustrated in a previous number of the *Quarterly*.¹ They are both from the Eumorfopoulos Collection, but if this one has not the simple solid magnificence of its forerunner the design of coiled serpents (*p'an hui*) with which the body has been embossed introduces a new and attractive feature. Around the base of the body is a band of conventional dragon design. Two eared and crested dragons with protruding eyes and sinuous muzzles form the handles: each carries a pair of legs on its flank raised as if to support the inscription on its chest. Their bodies end in a sea-horse's tail and are engraved with a cloud-and-scroll design. They are in turn supported in the jaws of two tusked elephants, with eyes and raised trunk in relief. The lid is surmounted by a flower-shaped coronet

¹ See *B.M.Q.*, vol. x, p. 1.

of eight expanding petals with square tips, each petal perforated with an engraved design. The centre of the calyx is decorated with a *t'ao t'ieh* mask on a serpent's body ending in a phoenix-headed tail.

The inscription of four characters in an archaic script reproduced on Pl. XLVI occurs on the chests of the two dragons that form the handles. Despite its brevity it has neither the clumsiness nor the strong pictorial element which would lead us to associate it with the Shang-Yin or the early Chou culture. It runs 'the Marquis of Ch'i made this *tui*'. This terseness does not permit us to discover to which Marquis it refers; but we know that the state of Ch'i was situated in the Lin-ch'i-hsien of Ch'ing-chou-fu in North Central Shantung and that from 378 B.C. the princely family held the name of Ch'ên (陳).

It would be a thankless task to decide in the light of our present knowledge how far we can trust the style of inscriptions in establishing a chronology for Chinese bronzes. Professor Maspero would confine the evidence collected from such a source to the rubbish-heap, but Karlgren believes the bulk of it as given in Chinese repertories to be reliable and has supported his case by convincing arguments.¹ But the chief, though not infallible, criteria must be style and decoration. Professor Karlgren after careful examination of many bronzes has arrived at certain definite conclusions upon which he would build a chronology on stylistic grounds. In discussing this vessel he remarks that the dominant feature is *Huai*, a term which he uses to cover a style ranging from the end of the sixth century to the beginning of the Ch'in and which includes the period of the Warring States (481-221 B.C.). But he adds that there is a strong admixture of elements belonging to the Middle Chou (946-771 B.C.). The interlaced dragons on the body are a distinctive feature of the late Chou period. But, as Professor Karlgren points out, the 'scale band' round the body, the 'broad figured band' round the stomach, and the wavy lines on the crown of the lid are probably features that have survived from an earlier epoch. Professor Yelts writing in 1929² described this bronze as 'perhaps Ch'in (221-206 B.C.) or slightly

¹ Bernhard Karlgren, Bulletin No. 8, The Museum of Far Eastern Antiquities (Östasiatiska Samlingarna), Stockholm.

² W. Perceval Yelts, *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 58.

earlier', which at the earliest would place it in the period of the Warring States (c. 481-221 B.C.). There is little room for disagreement here. Yet once it is admitted that decorative features from the Middle Chou still persist, it would be legitimate to place it at the end of that long transitional period (771-400 B.C.) which one might call the third phase of Chou culture. This period lies between the Middle Chou (946-771 B.C.) and the fourth and last phase of the Chou civilization, and it is almost spanned by the period of the Spring and Autumn Annals (c. 722-481 B.C.). The whole *tui* is covered with a beautiful patina of a deep malachite green.

Height 13.6 inches.

Diameter across the handles 15.8 inches.

Diameter across the mouth 9.3 inches.

R. S. JENYNS.

87. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

No. 8. *Hu, probably from the Han Period.*

THE *hu* from the Eumorfopoulos Collection, illustrated on Pl. XLIVb, belongs to a comprehensive class of wine-vessels with no very definite characteristics. Professor Yetts¹ records the fact that the archaic form of the character for these vessels represents a vase or jar, but the Chinese group indiscriminately under this head a large variety of vessels many of which would appear to share little in common. The very term is nebulous. For the Chinese admit that the *hu* (壺) and the square *hu* were called the *chung* (鐘) and the *fang* (釜) respectively during the Han dynasty. From the same source we know that a vessel which was called *p'ing* (甁) during the Spring and Autumn Annals (722-481 B.C.) was in reality a *hu*. It is this confusion of names which must have led Professor Yetts to remark that, although this class of bronzes follows an ancient pottery prototype, Han examples are the most numerous.

The barrel-shaped body of the Eumorfopoulos *hu* stands upon a deep hollow foot with a broad footrim. The long neck, which expands gently to the lip, is surmounted by a detachable crown, from

¹ *Catalogue to Preliminary Exhibition of Chinese Art, Shanghai, 8 April to 1 May 1936, p. 13.*

which spring four expanding perforated petals. Into this cover fits a stopper surmounted in turn by a stem from which project four further petals. Professor Yetts states that some of the vessels excavated at Hsin-chêng possess splayed tongues similar to the petals which project from the cover, but he can find no parallel to the stopper in any of the Chinese catalogues. The body is decorated with two *t'ao t'ieh* masks containing ring handles and four pairs of ribs, vigorously modelled in high relief. From between the second pair of the ribs on each side of the mask handles projects a small flat-headed knob, whose original use has been conventionalized out of all recognition. The neck, the base of the crown, the *t'ao t'ieh* masks, and even the calyx of the stopper are inlaid in gold with hooked volutes combined with triangles and diagonals to form a variety of intricate geometrical patterns. The body between the ribs has been treated with niello inlay in a similar manner, but on the footrim only the engraved pattern remains, as the inlay, whatever it was, has fallen away. Until recently it was thought that all Chinese bronzes inlaid with gold or silver could not date back to earlier than the Han dynasty. But in 1936 the Chinese Government sent over to the Exhibition of Chinese Art at Burlington House a *kuei* inlaid with gold and silver, which they dated to the Spring and Autumn Annals, and a *yen* inlaid with gold and silver which they attributed to the Shang-Yin period. Professor Andersson supports a Yin attribution for a bronze inlaid axe, of a type which we have learnt to associate with the Anyang site; this axe is in the Oeder Collection; while Wang Yün in his work the *Liang lei lien i ch'i tu shih* reproduces a *yu*, in Yin or at any rate Yin-Chou style, decorated with *k'uei* dragon inlaid in gold. But it is unlikely that the Eumorfopoulos *hu* dates back to a period earlier than the Han. The design of volutes is very similar to that on Chinese lacquer fragments excavated from Corean tombs which have been definitely dated to the first century A.D. Professor Yetts writing in 1929 would appear to doubt whether this vessel is even as early as the Han dynasty. Whatever its date, it remains unique.

Height 18.9 inches.

Diameter across the mouth 3.12 inches.

R. S. JENYNS.

88. AN ETHNOGRAPHICAL SERIES FROM THE TRIBES OF SOUTHERN ANGOLA.

THIS large and important collection, made in 1936 by the Misses A. and D. Powell-Cotton, numbers about six hundred pieces, all documented, and covers a number of tribes of Central and Southern Angola, which have hitherto been almost unrepresented in the Museum. About half the collection is from the pastoral Ovambo peoples of the lower Cunene River, close to the S.W. African frontier; in this group may be specially mentioned the Vakwanyama, Vakwamatwi, Vavale, and Dombondola tribes, which have been very little studied hitherto. The rest of the collection comes chiefly from the Luvando near Caconda, and from the better-known Ovimbundu tribe of West Central Angola. A small group of objects is from the semi-nomadic Va-Chokwe, related to the Badjok of the Belgian Congo, who are found widely distributed in Angola in small groups.

The collection includes practically all classes of objects illustrative of the native cultures, such as clothing and personal ornaments, domestic utensils, butter churns, tools, weapons, agricultural implements, toys and musical instruments, and a series of dolls, some of which are worn by brides to promote fertility. Samples of raw materials for food and medicines are also included, and the collection is accompanied by a large number of photographs.

H. J. BRAUNHOLTZ.

89. ETHNOGRAPHICAL COLLECTION FROM NEW GUINEA.

AN ethnographical collection of great importance, numbering more than 300 objects, has been presented by Lord Moyne, P.C., D.S.O., and it is accompanied by a large series of ethnographical photographs taken on the same expedition and presented by Lady Broughton.

All this material was collected during Lord Moyne's cruise in his yacht *Rosaura* to New Guinea and the Malay archipelago, from November 1935 to February 1936,¹ and it was exhibited

¹ Cf. *Walkabout: A Journey in Lands Between the Pacific and Indian Oceans*, by Lord Moyne, with an introduction by A. C. Haddon, F.R.S., illustrated from photographs by Lady Broughton. London, 1936.

at 10 Grosvenor Place in May and June 1936 (see *Man*, 1936, no. 121).

The bulk of the collection comes from the Eilanden River Region, S.W. Netherlands New Guinea, and the Lower and Middle Ramu and Sepik Rivers of the Mandated Territory of New Guinea. Both of these regions were poorly represented in the Museum hitherto, although Lord Moyne had already partly filled the gap by his gift of objects from the Eilanden region in 1934.¹ The elaborate and artistic carved woodwork from here derives a special interest from the fact that metal is still practically unknown, and the carver's tools consist chiefly of shell, bone, and teeth, stone being very scarce in the alluvial swamps.

The series from the Ramu River includes a complete personal equipment from a hitherto unrecorded group of pygmies inhabiting the foothills of the Aiome mountains about 170 miles from the mouth of the river.

The average height of twelve males measured was 4 feet 6½ inches, which is the lowest stature so far reported for any pygmy group in New Guinea. Further investigation will be necessary to decide whether or not they form a distinct ethnic group; culturally they have affinities with the surrounding Papuans. A detailed account of these interesting people has recently been published in the *Journal of the Royal Anthropological Institute*.²

The gift includes other groups of objects from New Guinea, among which may be mentioned several examples of the battle-axes with finely wrought stone blades from the Mount Hagen region of the interior plateau (hitherto unrepresented in the Museum), a rare type of pottery from the Markham River, and an interesting series of the painted wooden ceremonial tablets called 'kwoi', from a men's long-house at Iari on the Purari River, Papua. The designs on the latter are all derived from human or crocodile figures.

The collection also includes a bamboo blow-gun 18 feet in length, together with feathered darts, and other objects from the south coast

¹ *B.M.Q.*, vol. viii, p. 153, Pl. LI.

² *Journ. R. Anthropol. Inst.*, lxvi (1936), pp. 269 ff., Lord Moyne and K. Haddon, 'The Pygmies of the Aiome Mountains, Mandated Territory of New Guinea'.



I 2 3
XLVII. WOODEN SHIELDS FROM THE EILANDEN RIVER REGION
NETHERLANDS NEW GUINEA



I



2



3



4

XLVIII. POTTERY BOWLS AND WOODEN FIGURES FROM THE SEPIK AND RAMU RIVERS, NORTHERN TERRITORY OF NEW GUINEA

of New Britain; pottery from the Nicobar Islands; and bows and arrows from the pygmies of Zambales District, Luzon, Philippine Islands.

It is impossible in a short note to give an adequate idea of the interest and richness of this collection. Ceremonial figures, carved wooden shields, wooden and pottery dishes predominate; but weapons, tools, and personal ornaments are also well represented. Among the outstanding individual objects from New Guinea are two of the large sacred 'flutes' or pipes (about 12 feet long) made of bamboo, with wooden masks attached, and used in initiation ceremonies, from the Lower Ramu; a 'ladder' (about 14 feet high) carved from a tree-trunk and surmounted by human figures, for climbing up to the platform of pile-dwellings, from the Lower Sepik; several large wooden stools with the legs carved and painted in the form of men and crocodiles, from the Middle Sepik; carved poles representing male and female figures, which served to support the platform of a large house on the Bloemen River; and a dagger of exceptional size made from a crocodile's jaw-bone, and ornamented with feathers and coix seeds, from the Kampong River, S.W. Netherlands New Guinea.

A descriptive list of the objects illustrated in Pls. XLVII and XLVIII is appended:

Pl. XLVII, Figs. 1-3.

Three carved and painted wooden shields from the Eilanden River, Netherlands New Guinea, similar in style to those published in *B.M.Q.*, viii. 153, Pl. LI, where the degeneration of human into geometric forms was explained in detail. Fig. 1 shows what appears to be a human figure in an unusually complete form at the top, the 'limbs' being repeated three times below. In this figure the facial elements are all represented, whereas in Fig. 2 the nose has disappeared and the mouth is placed between the eyes, and in Fig. 3 only the mouth remains. The general design of Figs. 2 and 3 is probably derived from the human limbs, which have been reduced down to forms resembling the letters α , γ , and ϵ , repeated in various symmetrical combinations. The sunk portions are painted red and white.

The Museum now possesses eighteen of these shields, seventeen of which were presented by Lord Moyne, and one by Lady Broughton. Three of them are illustrated in *Walkabout*, Pls. 9 and 18. Together they give an excellent idea of the stylistic phenomena and of the range of variation to be found in this form of decorative art.

Pl. XLVIII, Fig. 1.

Pottery bowl from the middle region of the Sepik River. The exterior is covered all over with a boldly incised symmetrical design of linked single and double spirals, with four 'eyes' at the basal centre. These are undoubtedly of zoomorphic origin.¹ The sunk parts are coloured white in the spirals, and red and yellow in the 'eyes' and interspaces, while the parts in relief are a uniform brown. Diam. 9 inches.

Pl. XLVIII, Fig. 2.

Pottery bowl from the Lower Ramu River. The upper section of the exterior is ornamented with *appliqué* fillets of clay, in three contiguous wavy lines enclosed between straight ones, producing the effect of a reticulate pattern. Something similar occurs on bowls from Shortland Island (Alu) in the Solomon Islands,² and the pattern is very suggestive of a string carrier as its inspiration. Diam. 10 inches.

Pl. XLVIII, Fig. 3.

Small wooden carving, probably a charm, from Bosman, Ramu River delta. It represents a man with bird-like head. The beak is carved in openwork with daylight showing between the two mandibles. Over the forehead is a long-legged animal, perhaps a conventionalized lizard, in relief. The hands have only three fingers, and the back is engraved with a double spiral on either side of the spinal column. Height 1 1½ inches.

Pl. XLVIII, Fig. 4.

Small wooden carving from the Ramu River delta, representing a woman squatting with arms crossed over the knees, and wearing a rain cape. The figure is covered with red pigment, and small blue

¹ Cf. O. Reche, *Der Kaiserin Augusta Fluss*, Pl. XLIV and figs. 148-67.

² Cf. *Man*, 1928, no. 28.

glass beads are inlaid for eyes. Shell rings are attached to the arms and a piece of leaf is passed through the septum of the nose. Height 10 inches. (Illustrated on title-page of *Walkabout*; also in R. Firth, *Art and Life in New Guinea*, p. 115.) H. J. BRAUNHOLTZ.

90. COVENTRY TREASURE-TROVE.

IN the spring of 1937 a workman named Hubbard in sinking a pit for laundry machinery at the Coventry and Warwickshire Hospital struck a silver hoard consisting of at least 144 silver coins, and two silver brooches in perfect condition. Of the former only a few were retained as being of special interest after the hoard had been declared Treasure-trove by the Coroner's jury: these in order from left to right on Pl. XLIXa are of Edward I from the mints of Durham and Chester; and sterlings of Gui de Dampierre, Count of Flanders (1280-1305), from the Alost mint, and Jean d'Avesnes, Count of Hainaut (1280-1304), from the Valenciennes mint, obverse and reverse. The mass was of Edward I mintage, and the date of the deposit about 1286. The brooches were evidently contemporary, and thus stand out from the large number extant as precisely dated—a fixed point in the evolution of the type, which comes down from the Early Iron Age through Roman and Anglo-Saxon times to the Middle Ages. Both are specimens of the annular type, a somewhat clumsy method of fastening, as the cloth had to be pulled through the hoop and then transfixed by the pin. The larger, which is 1.8 inches across, has the front ornamented with four groups of bars in niello on a stippled ground, and the pin has the characteristic collar below the head. The other is of slighter build, 1.5 inches in diameter, butt-jointed, and possibly used as a penannular (the pin passing through the enlarged opening), but the other has a similar butt-joint adjoining the fixed head, and is therefore annular in the strict sense. The pin works freely in this case round the hoop which, on two opposite sides, has a length of cable-pattern extending to both faces. The collar is slight but again present; and the hoard shows that these two varieties were in use at the same period, niello being then utilized as in preceding and later centuries.

R. A. SMITH.

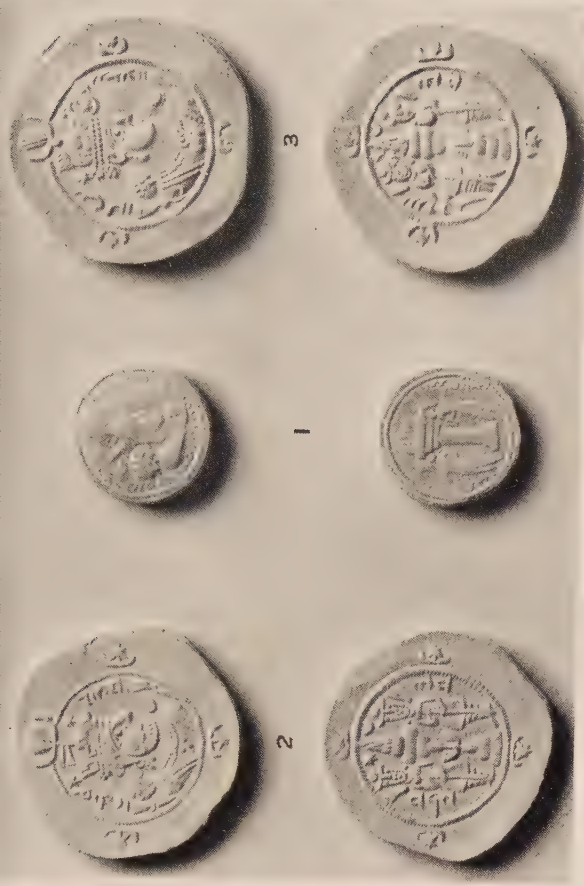
91. GLASS OF ANGLO-SAXON DATE.

A BEAKER in perfect condition (Pl. XLIX*b*) has been accepted on loan from Miss Barbara Cooke, who states that it was found by her father in the Anglo-Saxon cemetery at Newport Pagnell, Bucks. The site was never systematically excavated, but is presumably that known as the Tickford Park cemetery noticed in the *Victoria History*, i. 204, with references to the *Bucks. Standard* of 24 February 1900 and the *Antiquary*, April 1900. The burials were unburnt, and iron swords and spear-heads were found with warriors, beads and disk-brooches of bronze with women, all consistent with a sixth-century date. The beaker is of pale-green glass 5·7 inches high with spreading lip and moulded base, hence not of the tumbler variety. Rows of circular bosses have been pressed out from the inside, and each boss is enclosed in a pear-shaped loop in low relief: there is a row of small plain bosses 1 inch below the lip. The vertical seams of the mould can be seen on opposite sides, and the method of manufacture is therefore clear. A Roman predecessor called *verre à nodosités* is known from Italy and the Rhone valley (Morin-Jean, *La Verrerie en Gaule*, fig. 186); and something nearer, dating about 400, is figured in *Wallraf-Richartz-Jahrbuch*, N. F. II-III, p. 12 (F. Fremersdorf, 'Zur Geschichte des fränkischen Rüsselbechers', fig. 6). These outlined bosses are called lotus buds by Anton Kisa (*Das Glas im Altertume*, I, figs. 138, 139), and are well seen on two beakers in the Museum—one of the same form, colour, and decoration as the Newport Pagnell specimen was found near Cyzicus in the Sea of Marmara, and a smaller one in clear glass came from the Greek island of Thera, both being ascribed to the third century. Both these sites are far from Buckinghamshire, and glass does not travel well, but the type is of rare occurrence in these parts, and any clue to its place of origin is worthy of consideration. It should be remembered that several bronze bowls of Coptic origin were imported into this country during the pagan period.

R. A. SMITH.

92. THE DORCHESTER HOARD.

THE Museum has recently acquired a large selection of coins from the great Dorchester hoard of May 1936—the largest

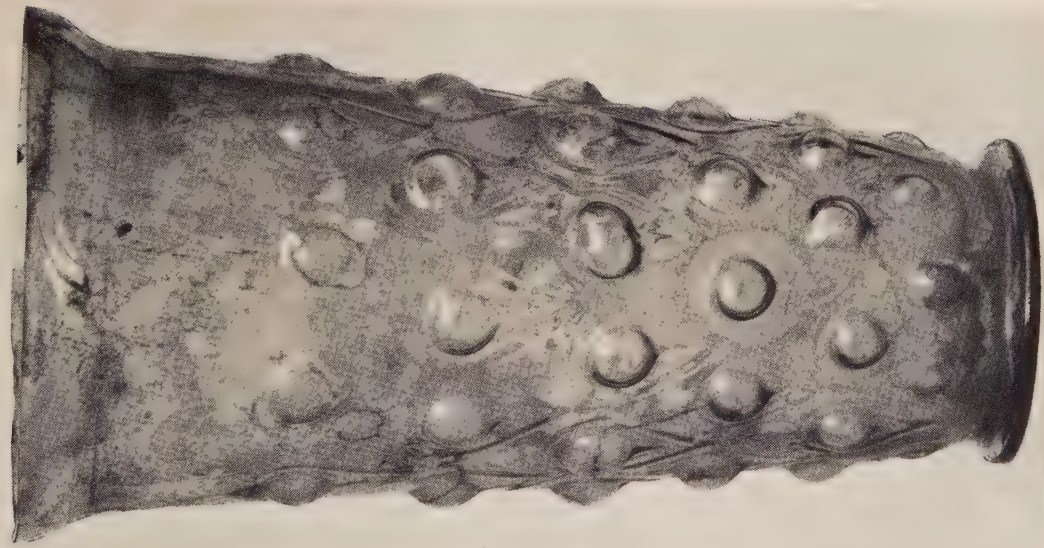


c



a

XLIX. *a*, MEDIEVAL SILVER BROOCHES AND COINS FOUND AT COVENTRY. *b*, ANGLO-SAXON GLASS BEAKER FROM NEWPORT PAGNELL. *c*, SASSANIAN SILVER COINS



b



a



b

L. *a*, ROMAN SILVER COINS FROM THE DORCHESTER HOARD
b, ROMAN COINS

hoard of silver ever found within historical memory in England, and only surpassed in numbers by the great Blackmoor hoard of debased billon. The Dorchester hoard is composed almost exclusively of antoniniani—the double denarii that dominated the markets during most of the third century A.D.—with only the thinnest sprinkling of denarii. The limits of date are from A.D. 215 to 257; but the burial of this hoard may, of course, have been delayed for some years beyond the date of the latest coins contained in it. The interest of the hoard lies less in its isolated rarities—two of Tranquillina and two of Cornelia Supera—than in its extraordinary wealth in the commoner types, especially under the reigns of Gordian III and Philip I. We have before us something like a complete picture of the general working of the mint and may hope to derive from it a sound knowledge of the sequence of types in issues and even of their distribution over the different officinae of the mints. One remarkable feature of the hoard is that even the earliest coins show very little traces of wear (Pl. La: 1, Maximinus, 2, Balbinus, 3, Pupienus, 4 and 5, restorations by Trajan Decius of Augustus and Vespasian); another is that die-identities could readily be found at various points—a phenomenon not usually too common in mass issues such as those of Roman silver. Taken together, the two facts seem to prove that our hoard is composed not of coins collected from the general market but of blocks of coins that had never been scattered from the time when they left the mint. We should then have to regard this hoard as representing some kind of small bank rather than normal private savings. The overstriking of earlier denarii for antoniniani by Trajan Decius, already known from isolated specimens, is exceptionally well represented. It certainly represents a regular practice—and not a mere occasional accident—and is of the greatest importance for the history of the decline of the Roman silver coinage. The selection made for the Museum includes only one coin of great rarity, the antoninianus of Cornelia Supera, wife of Aemilian, with reverse, IVNONI AVG. (Pl. La, 6), but it will enrich the collection at every point and make it an unrivalled material for the study of the numismatic history of the first half of the third century.

H. MATTINGLY.

93. RARE SASSANIAN COINS.

DR C. DAVIES SHERBORN, a frequent benefactor of the Department of Coins and Medals, has given forty-six Sassanian silver coins ranging in date from Shapur I (A.D. 241-72) to the last monarch of the House of Sasan, Yezdigird III (A.D. 632-51). The acquisition is of importance in that it adds a number of rare coins with dates and mint-signatures hitherto not included in the National Collection. Among them is one of the uncommon hemidrachms of Shapur I (Pl. XLIX*c*, 1). Besides drachms of Bahram IV, Kobad I, Khusrau I, Hormazd IV, and Khusrau II, the gift includes a few struck by two of the last Sassanian monarchs whose reigns were tragically terminated, and whose coinage was very inadequately represented in the Museum. Kobad II, who murdered his father Khusrau Parviz in A.D. 628, reigned only six months, although his coins are all dated (Pl. XLIX*c*, 2) in the year 2. The royal parricide was succeeded by his seven-year-old son Ardashir III (A.D. 628-30), who not long afterwards was killed by a usurper, with the connivance, it is said, of the Byzantine Emperor Heraclius. One of the boy prince's coins dated in his first year is shown (Pl. XLIX*c*, 3).

J. WALKER.

94. ROMAN COINS.

THROUGH the generous kindness of Mr H. C. Hoskier the Museum has received three valuable accessions to its series of Roman coins and medallions. One (Pl. L*b*, 1), a rare aureus of Commodus of the year A.D. 189, shows on its reverse 'Mars Pacifer', the war-god as bringer of peace—an appropriate patron for Rearmament, in the sense which we trust that it may hold. A second (Pl. L*b*, 2), a gold quinarius of Faustina the Younger, struck *c.* A.D. 155, bears on its reverse the dove with the legend CONCORDIA, as symbol of her happy marriage to Marcus Aurelius. This is a good specimen of a rare denomination. The third (Pl. L*b*, 3), a medallion of Commodus without exact date, has on the reverse an elaborate scene of sacrifice by the Emperor in front of a temple—VOTA PVBLICA. The edge has been turned (Contorniate), possibly to enable the piece to be used as a counter in some game.

A few recent purchases also deserve special note. An aureus of Septimius Severus, c. A.D. 198, in curious Eastern style, perhaps shows the work of a mint hitherto unknown (Pl. L*b*, 4). From a recent hoard in the Balkans comes a beautiful denarius of Severus Alexander (Pl. L*b*, 6), of A.D. 226, showing on its reverse the Emperor in his triumphal car, and also a denarius of genuine historical importance, the first coin yet recorded of Diadumenianus (Pl. L*b*, 5), son of Macrinus (A.D. 217-18), as Augustus. The *Historia Augusta* speaks of the young prince regularly as Augustus: our new coin shows that it was not quite so completely wrong as we had thought. Finally, one important addition has been made in the Byzantine series—the solidus of Basil I (Pl. L*b*, 7), his second wife Eudocia, and his son by a first wife, Constantine (A.D. 869-79): Wroth in the Museum Catalogue had to use the Paris specimen, then the only one known, for his illustration.

H. MATTINGLY.

95. EARLY PRINTED ROMANCES.

THE Library has recently been able to augment its collection of early printed romances by three remarkable pieces from the library of Mr A. W. M. Mensing, which was specially rich in this class of book. The earliest of the three is a copy of a French version of the Italian *Trabisonda historiata*, under the title of *La conquête du trespuissant empire de trebisonde et de la spacieuse asie*, printed for Yvon Gallois at Paris on 19 March 1517-18. It is a carefully printed quarto, illustrated with twenty woodcuts of varying merit, the best of which is that on the title-page, representing Reynaud de Montauban, the hero of the story, making a triumphal progress on horseback under a canopy of state. The edition antedates by about fifteen years the earliest previously in the collection, and the copy now acquired is a very good one in a stamped leather binding of the time. Pressmark: C. 97. bb. 31. Next comes *Van Jason ende Hercules*, a Dutch translation of the French histories of Jason and of Hercules, in the folio edition of Jan van Doesborch, Antwerp, 1521, of which text no printing prior to 1556 was hitherto to be found in the Library. The book consists of two parts, the earlier completed on 8 November, the later on 12 December, with a collective title of which the

first two lines are printed red from a wood block. It is illustrated with seventy woodcuts (including repeats), most of them made for the book, and special interest attaches to two of those belonging to the *Hercules*, since the blocks reappear in the hands of Thomas Davidson, the Edinburgh printer, within about twenty years of their use by Doesborch (see Dickson and Edmond, *Annals of Scottish Printing*, pp. 129, 134). The Museum copy is a very fine one, bound in red morocco by Hardy, with the arms of the Bibliothèque de Mello (Baron Seillière) on each cover. Press-mark: C. 97. d. 13. The third acquisition is the romance of Melusina in French, *Melusine nouvellement Imprimee a Paris*, a small quarto by Alain Lotrian and Denis Janot, undated but of about 1530. It bears beneath the title a remarkable woodcut of Raymondin spying upon his wife Melusine through a chink in the door, despite his promise never to attempt to get sight of her on a Saturday; nine other cuts, augmented to nineteen by repeats, are distributed through the text, and at the end is one of Janot's fine full-page devices. This, like the preceding, is an excellent copy, bound by Chambolle-Duru in brown morocco, with doublures. Press-mark: C. 97. bb. 30. VICTOR SCHOLDERER.

96. EARLY ENGLISH ROAD-BOOKS.

DURING the last two years Mr E. G. Box of Sevenoaks has very generously presented some fifty works which have helped greatly to make the collection of early English road-books and road-atlases in the Museum the richest in the kingdom.

Among his gifts are two issues of the second edition (1636) of the earliest book published solely for the guidance of travellers in England, *A Direction for the English Traveller*, one of them containing a curious circular map of England and Wales engraved by William Kip and published by H. W. [Hans Woutneel?], together with a later edition of the same work, entitled *The Book of Names* (1657), containing both the above map and a very rare circular map of the world by the same engraver and publisher and dated 1602. Other road-books given by Mr Box include *The English Traveller's Companion* of 1676, Senex's *Actual Survey of all the Principal Roads of England and Wales*, 1742, and several editions of Ogilby and

Morgan's *Pocket-Book of the Roads* dated from 1732 to 1794, as well as editions of the later road-books of Owen, Paterson, Coltman, and Cary. Inasmuch as most of the early almanacs contained lists of the high-roads and of the distances along them, Mr Box has presented a number of almanacs, such as one for 1649 by Thomas Gallen and a *Vade Mecum* for 1683. These are full of miscellaneous and quaint information about such matters as the 'Bringing of the New River to London' [i.e. the water-supply from the Lea, 1612], the 'Paving of Smithfield' (1615), and the official fares for 'Coachmen, Carmen and Watermen' in London.

From Mr Box the Map Room has received, besides the circular maps already mentioned, the second issue (c. 1625) of *The Shyre of Kent diuided into the five Lathes thereof*, a map which is very rare and presents some interesting problems, together with several road-atlases, such as Bowen's *Britannia Depicta* (1720, 1720, 1753), Badeslade's *Chorographia Britanniae* (1742), Whittle and Laurie's *New Traveller's Companion* (1814), and two fine atlases, Martin's *English Atlas* (1794) and Smith's *New English Atlas* (1820).

EDWARD LYNAM.

97. THE WOMEN'S SUFFRAGE MOVEMENT.

MR HENRY ARNCLIFFE SENNETT has presented to the Library his wife's collection of newspaper cuttings relating to the history of the women's suffrage movement.

The late Maud Arncliffe Sennett took an active part in the suffrage movement from early in 1906 when she was converted by a letter from Millicent Garrett Fawcett printed in the *Westminster Gazette*. Thenceforward she was an enthusiast for the cause. She was a prominent member of the Actresses' Franchise Union; she brought the Mayors of Edinburgh and Glasgow to London to interview the Prime Minister; she was the founder and president of the Northern Men's Federation for Women's Suffrage; and she was militant enough to be four times arrested, once for breaking the windows of the *Daily Mail* building. The thirty-four volumes now happily acquired mirror both the general history of the national movement and Mrs Arncliffe Sennett's especial activity in it. It is much more

than a collection of newspapers and newspaper cuttings. There are leaflets, pamphlets, and programmes of the various women's societies, and there is a considerable body of personal correspondence, especially full where the affairs of the Northern Men's Federation are concerned. The printed materials add markedly to the Museum's resources; the letters make the gift unique.

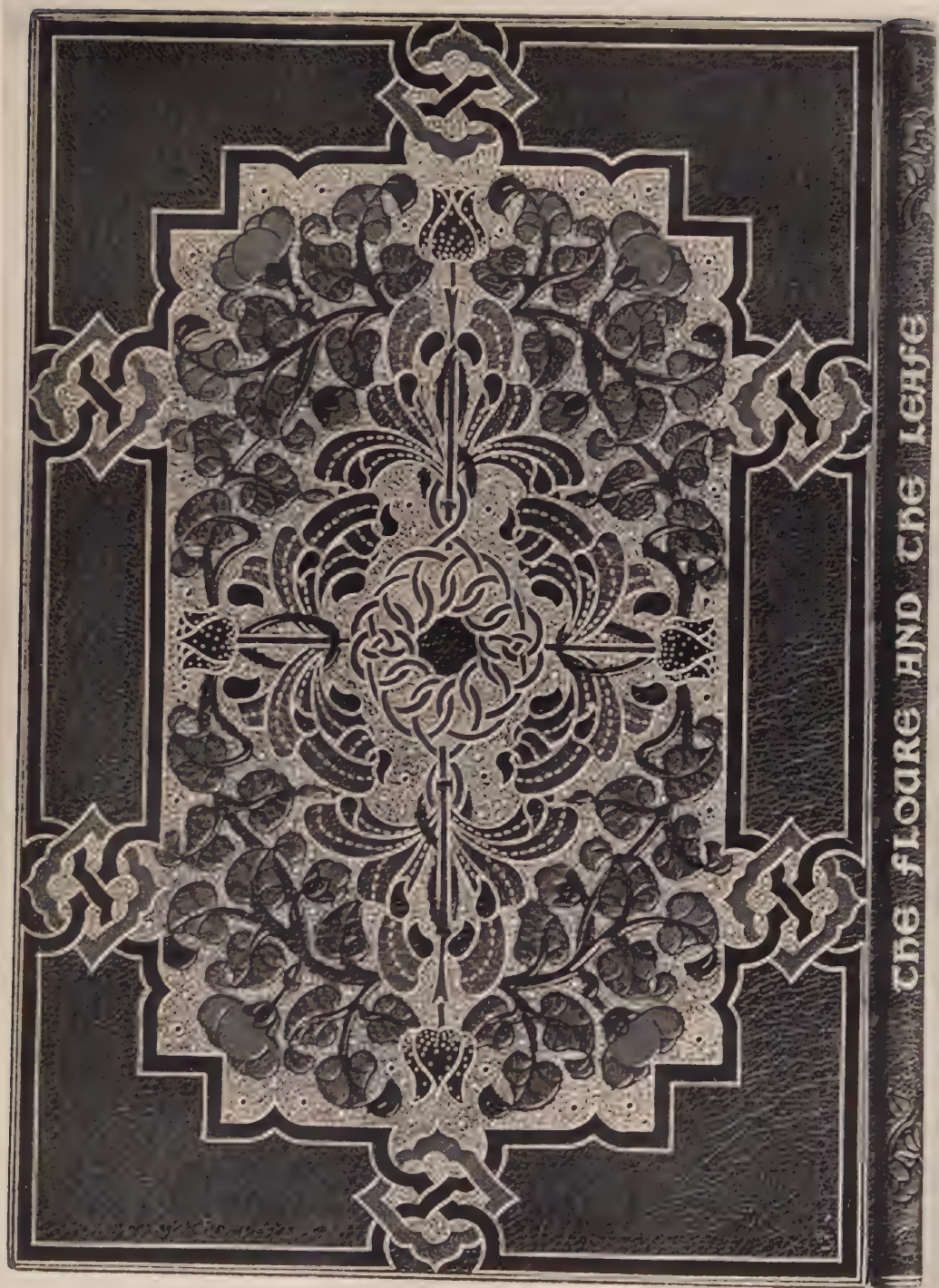
LAURENCE HANSON.

98. ENGLISH BOOKBINDINGS.

THE Department of Printed Books has received welcome additions to its collection of English bookbindings from two sources.

The Friends of the National Libraries have presented three specimens of 'sombre' bindings bought at the sale of Lt.-Col. W. E. Moss's library at Sotheby's early in March last. The three books—Εικὼν βασιλική, 1649, *The Bible and Psalter*, 1660-1, and Bacon's *Essays*, 1680—differ more in date than their bindings, for the style appears to have developed after the Restoration. It is a purely English style, whose main characteristics are overall blind-tooling on black leather, and blackened edges to the leaves. It involves no standardized design, and examples afford a great variety of pattern and tooling. In both respects the specimens now presented add new features to the Museum collection.

Another fine example of a 'sombre' binding has been presented to the Department by Mr Julian Moore. The book is *The Occasional Offices Explained*, by Thomas Comber, 1679. Here, too, the binding has tooling not represented in the Museum collection. Mr Moore has also presented three specimens of modern English decorative binding. One is an excellent example of the work of Fazakerley of Liverpool. The book is Joseph Cundall's *On Bookbindings Ancient and Modern*, 1881; the design on the binding reproduces the Grolier binding represented on Pl. VI of that work. Another book is *Under Cross and Crescent*, by Violet Fane, 1896, in a fine binding executed by Zaehnsdorf in 1904. Through the generosity of the Zaehnsdorf family and Mr Moore the bindings of the three generations of the Zaehnsdorf firm are now reasonably well represented in the Museum collection. Mr Moore's latest gift is a



LI. MOSAIC BOOKBINDING BY DE SAUTY



a



b

LII. a, THE M. R. JAMES MEMORIAL MANUSCRIPT
b, THE EGERTON GENESIS

copy of the Kelmscott Press edition of Sir Thomas Clanvowe's *The Floure and the Leafe*, 1896, in a typical mosaic binding, with doublure, signed 'De Sauty' (Pl. LI). This last gift is all the more welcome as the Museum has hitherto possessed no specimen of this contemporary binder's work.

H. THOMAS.

99. BOOKS PRINTED ON CORK.

THE Department of Printed Books has possessed a specimen of printing on cork since 1923, when Sr D. José Tauler, President of the Centro Español de Londres, presented a copy of an account of the Centro's 'Fiesta de la Raza' celebrations of that year, printed on cork at his native town of Palamós. Hitherto, however, the Department has lacked the two classics which have been printed on cork, Cervantes' *Don Quixote* and Shakespeare's *Hamlet*. A copy of the *Don Quixote*, printed at Barcelona in 1909, has now been presented to the Museum by Lt.-Col. W. E. Moss on the dispersal of his library. The letterpress is in red and black, the larger capitals are in several colours, and some of them are illuminated. The leaves are of about the same thickness as paper, so that the complete text is contained in two volumes of quarto size. The Museum still lacks the *Hamlet*, printed also at Barcelona in 1930.

H. THOMAS.

100. THE M. R. JAMES MEMORIAL MS.

A GROUP of thirty-nine friends of the late Dr M. R. James, O.M., have presented to the British Museum, in his memory, a remarkable English manuscript Psalter of the fourteenth century which only recently came to light and was offered for private purchase. The Kalendar and Litany point to the diocese of Durham, and besides being of textual interest the manuscript contains eight miniatures at the beginning which, except for certain differences in colouring, so closely resemble those in the remarkable copy of Genesis already in the Museum (Egerton MS. 1894) as to make it certain that the two books originated at the same time and place. A complete reproduction of the Egerton Genesis was edited in 1921 for the Roxburghe Club by Dr James, who wrote of it in his Introduction:

‘It is not too much to say that of all the illustrated manuscripts that I have seen this Egerton 1894 has been the most puzzling; and also, in view of the wonderful qualities of its drawing and colouring, one of the most fascinating,’ and (after describing the characteristics of the artist) ‘All these traits (to which, as I say, others will add) seem to put our artist in a place by himself. Of course no one, artist, writer, or inventor, is really without his context; yet here we have a man whom it is extremely difficult to fit into any setting. The publication of his work affords the best means of eliciting parallels to it, and naturally no one would be better pleased than myself if, as a consequence thereof, I were directed to a group of productions of the same school. I have sometimes thought that Italy would prove to have a word to say in the matter: sometimes (and perhaps more reasonably) that relationship with Spain would emerge. A connexion with Germany was suggested to me as possible. . . . But the language and script of the text are formidable obstacles to my acceptance of this view, the latter in particular. The best opinion that I can obtain or form pronounces it English. Up to the present I have heard no suggestion which has seemed to me more plausible than . . . that we ought to look to the region of Bordeaux, where, at the date of the book, a blend of French and English influence existed, and where, moreover, a Spanish element would not be surprising.’

This Psalter proves the English origin of the Egerton Genesis beyond a doubt, a possibility which Dr James never quite abandoned to the end of his life, and it is as easy to imagine the satisfaction which its emergence would have caused him as it is unnecessary to stress its singular appropriateness as his memorial volume in the national collections.

Pl. LII shows one of the eight miniatures from the manuscript (f. 4 b), with the lower half of the miniature on Egerton MS. 1894, f. 8, reproduced for comparison; the remarkable foreshortening of heads, both from front and back view, may be especially compared in the two pictures.

The names of the subscribers are as follows: Mr R. E. Balfour; Mr H. H. Brindley; the Countess of Buxton; the Earl of Crawford and Balcarres; Mr Geoffrey Dawson; Mr A. Esdaile;

Sir Stephen Gaselee; Dr Rose Graham; Mr H. M. Hake; the Rev. Chancellor F. Harrison; Mr J. A. Herbert; Sir Arthur Hill; Miss E. M. Hill; Mr C. H. St J. Hornby; the Earl of Ilchester; Mr Gerald Kelly, R.A.; Sir F. G. Kenyon; Mr G. Lapsley; Dr A. G. Little; Sir John Stirling Maxwell, Bart.; Sir Henry A. Miers; Dr E. G. Millar; Mr J. Pierpont Morgan; Mr O. F. Morshead; the Rev. Canon Charles Myers; Mr R. A. B. Mynors; Sir Lancelot Oliphant; Mr C. W. Dyson Perrins; Mr A. B. Ramsay, Master of Magdalene College, Cambridge; Professor O. L. Richmond; the Duke of Rutland; Mr A. F. Scholfield; Mr A. John Hugh Smith; Mr Owen Hugh Smith; Mrs H. Yates Thompson; Mr Humphrey Whitbread; Mr Iolo A. Williams; Mr F. Wormald; Mr Vincent W. Yorke.

The manuscript has been given the number Add. 44949.

ERIC G. MILLAR.

101. SALE OF SIR WILLIAM LE NEVE'S LIBRARY.

MR T. BESTERMAN has presented to the Department of Manuscripts, through the Friends of the National Libraries, the original deed of sale of the library of Sir William le Neve, Clarenceux (d. 1661), to Sir Edward Walker, Garter, by his cousins Geoffrey and William le Neve. The document, which is dated 7 March 1663, and has the signatures of the vendors, records the sale for £70 of 'all and singular the bookes and manuscripts whatsoever, wheresoever and in whose hands custody or possession soever remayning or being, that were the bookes, manuscripts and proper goods of the said Sr William le Neve, and did any way of right belong or appertaine unto him in his lifetime, and at the time of his death'. Most of this library is now apparently in the College of Arms. The deed has been numbered Add. Ch. 71076. ERIC G. MILLAR.

102. AN AUTOGRAPH MANUSCRIPT OF ANATOLE FRANCE.

FEW, if any, French writers of recent times have enjoyed in England a popularity equal to that of Anatole France, and the absence of any specimen of his hand has long been felt as a regrettable gap in the collections of the Department of Manuscripts. This

gap has now been filled by the generosity of the Princess Marthe Bibesco, who has presented the autograph manuscript of a short story, here called 'Chronique napolitaine' but published in the *Écho de Paris*, 9 October 1894, and again in vol. x of the *Œuvres complètes* (*Le Puits de Sainte Claire*, &c., Paris, 1927), as 'Histoire de Doña Maria d'Avalos et de Don Fabricio, Duc d'Andria'. The manuscript, though it shows but few differences from the printed text, appears to be the first draft, for it is profusely corrected *currente calamo*, the author frequently making three or four successive essays at a word or clause before satisfying himself; in one or two cases a correction found in the manuscript is discarded in the printed text for the original reading. At the end is the author's signature.

The thirty-one leaves which make up the story belonged, like so many of France's literary autographs, to his 'Egeria', Madame L. Arman de Caillavet,¹ who bound them in a binding of embroidered silk; her bookplate, representing a basket of flowers, with the monogram LAC, appears inside the front cover. She gave the volume to Princess Bibesco; and the latter, after Mme Arman de Caillavet's death, learning that Anatole France had expressed some dissatisfaction at the bequest of his autographs to the Bibliothèque Nationale, restored it to him. So far from accepting it, he added on the fly-leaf a characteristic dedicatory inscription: 'A la Princesse Marthe Bibesco, Je suis heureux madame, de voir ce petit manuscrit entre vos belles mains et je confirme de bon cœur le don que vous en a fait une femme de haute intelligence qui vous admirait et louait votre génie et votre beauté Je suis votre très humble serviteur Anatole France 31 aout 1919.'

The gift to the Museum is accompanied by several letters addressed to Princess Bibesco, which give it an added value, two of them from Anatole France and three from Mme Arman de Caillavet, together with a photograph of the latter in her room, on the back of which she has written, 'Une bonne dame qui vous attend au coin de son feu L A C.' All these letters are of interest. Thus, in one of France's, after expressing his regret that his correspondent should have journeyed uselessly to visit 'un triste vieillard, qui est plutôt à

¹ Her collection as a whole was bequeathed to the Bibliothèque Nationale.

fuir', he invites her to visit him next day at the Villa Said, 'où vous trouverez monsieur Venizelos et une tasse de thé très affectueusement offerte'; while Mme Arman de Caillavet, in a letter dated 8 June, thus refers to her protégé's absence in South America: 'Hélas il est la tête en bas, aux antipodes, parmi les sauvages, les singes et les perroquets!'

Princess Bibesco has further presented an account, in her own hand, of the circumstances in which she acquired the manuscript and of her visit to Anatole France. Her gift is appropriately crowned by this charming and vivacious narrative, which enriches the collections with the autograph of a distinguished contemporary writer. The 'Histoire' has been numbered Add. MS. 44945, the accompanying material Add. MS. 44946.

H. I. BELL.

103. THE CORRESPONDENCE OF FATHER TYRRELL AND BARON VON HÜGEL.

IT is now thirty years since the famous encyclical *Pascendi* stamped with official condemnation the Modernist movement in the Roman Church. Prominent among the supporters of that movement in England were two men of very different temperament and gifts, Father George Tyrrell, S.J., and Baron Friedrich von Hügel, the one an Irishman, the second of Austrian extraction. The correspondence between these two men, about 350 letters, recently presented to the Museum by Miss Maude D. M. Petre, covers the period 1897 to Tyrrell's death in 1909, critical years in the movement, and mirrors with great clarity the steps of the controversy as they affected two sensitive spirits. The contrast between the friends is dramatic. Tyrrell is a born writer, and his sheer virtuosity seems at times to carry him away. The Baron, in one of the first letters, expresses his 'delighted and amused admiration of the rare power and finish of your style', referring to himself elsewhere as 'a foggy German' and 'a nebulous Teuton'. Certainly Tyrrell has the gift of acid phrase. We may pick at random: 'this rabid nonsense, the very drunkenness of absolutism'; 'a scarlet zucchetto dangled before their nose like a carrot before the nose of a donkey'; 'I suppose Newman is not merely unknown but unknowable for the unhistoric Italian

mind. If His Holiness would read Houtin's *Question Biblique* instead of writing indifferent Latin verses the Church would be the gainer', and so forth. In marked contrast stands the Baron's involved, laborious, scrupulous manner, against which Tyrrell sometimes protests: 'Your article requires awful concentration and attention. I think you might consider the average man a little more', and again, 'Solid, liquid, gas—are the three forms in which thought can be presented: the last for an audience, the second for a book, the first for an archangel in retreat.' On occasion, however, we must suspect the Baron of mocking his own style: 'And now I will sink back into my own work, but with my poor heart prayerfully and affectionately full of you, my intensely alive, immensely impulsive and hence astonishingly, most meritoriously and fruitfully balanced mind.' In the upshot, not surprisingly, Tyrrell was suspended. Von Hügel's position was always less extreme; he was capable of writing 'And yet, even now I feel I ought to give my poor little testimony in favour of the other side', a note not struck by Tyrrell in these letters but characteristic of the Baron's modesty and scrupulosity. The correspondence is numbered Add. MSS. 44927-44931.

H. J. M. MILNE.

104. LETTERS OF THE *ANCIEN RÉGIME*.

A GROUP of sixteen letters (A.D. 1711-1801), once belonging to the Alfred Morrison collection, has recently been presented to the British Museum through the Friends of the National Libraries by Mr Louis C. G. Clarke, now Director of the Fitzwilliam Museum. These letters, inventoried as Add. MS. 44936, evoke simultaneously shades of the *Ancien Régime* and of the Age of Reason, and although not strictly forming a group have at least a link in the central figure of Voltaire, to whom four of the correspondents address themselves, while the fifth, Mme du Châtelet, was his intimate friend and voices his sentiments.

The nine letters of the Duchesse du Maine, grand-daughter of the great Condé, give an excellent cross-section of the activities of a noble lady, now calling for the arrest of a scurrilous writer, or thanking the Regent for her own release from arrest after the Cellamare

episode, now congratulating Fleury on his elevation to the Cardinalate, or addressing Voltaire on the eve of his momentous visit to the great Frederick. On a somewhat less exalted social plane moves Fanny, Comtesse de Beauharnais, who in one of her three letters requests Voltaire's influence in favour of a candidate for the Academy. Fanny was Josephine's aunt by marriage, and survived into the new era, her last letter being addressed to a 'citoyen' on the 6th of Floreal, year 9.

Notable literary events are recalled by the remaining correspondents. Mme du Châtelet thanks Pope for a copy of his *Essay on Man*, assuring him not only of the pleasure she herself has received but also of the pleasure she is certain Voltaire will feel. A letter of Helvetius to Voltaire announces the dispatch of a copy of *De l'Esprit*, a book of which in truth Voltaire thought rather lightly. The other letter of Helvetius is a charming note to his wife. Last, but most important of all, is a long letter from Diderot to Voltaire in 1766, replying to the latter's offer to find him a place of refuge against the threat of new attacks from the obscurantists, consequent on the completion of the famous *Encyclopédie* in the previous year. Apparently Diderot made more than one copy of this letter, as the published text begins 'Monsieur et cher maître', words omitted in the present version. It may be noted that Voltaire's letter of invitation, sent under cover to Damilaville, lacks an opening address, in this case for precaution's sake.

H. J. M. MILNE.

105. A MORAVIAN BROTHER'S DIARY.

THE Moravian Brethren, inspired by the ardour of the indefatigable Count Zinzendorf, played an important part in the religious revival of the eighteenth century. John Wesley himself was an early convert, although he soon severed his connexion. Another early and 'difficult' convert was Richard Viney, a stay-maker by trade, whose diary for the year 1744 has just been presented to the Department of Manuscripts by the Rev. J. N. Libbey of the Moravian Church in Fetter Lane. By the time the diary opens Viney had already been excommunicated after a dispute, his wrath being mainly directed against Spangenberg, 'whose word I could hardly

trust more than a Highwayman's Word', and was looking around for a new spiritual home, 'seeing I could not live without Fellowship'. His thoughts turned to Wesley, with whom he had associated in 1738 at the Moravian settlement of Heerendyk in Holland. Accordingly he interviewed Wesley in February 1744, actually putting up at the Foundry, and later, in May, accompanied him to Newcastle-on-Tyne. These passages form perhaps the most interesting parts of the diary. Viney was well aware of a hypochondriac, over-scrupulous element in his own nature, and is full of self-reproach. At the same time he was very conscious of the faults of others, especially of any tendency to lay down the law. His opinion of Wesley seems to vary from day to day. On 29 May 'he appeared to me as proud and arbitrary as Count Z[inzendor]ff, only that from certain principles he had learn'd to conceal or make it appear otherwise than it is, whereas y^e Count appears as he is'; on 2 June, however, 'I cannot but see and observe that he has much more Wisdom & Subtlety than I was aware of.' In his good moments Viney quite realized that men of 'Cholerick Complexion' like Wesley and the Count 'seem to have been chiefly made use of in any great undertakings and seem y^e fittest, but they are men, and what is peculiar to them (viz.) Pride or haughtyness often appears, but they generally effect y^e thing they begin, and y^e Lord does not make use of angels to preach or act Visibly among men, so perhaps these sort are y^e best among Men for such undertakings'. During this period Viney lived at Pudsey and Birstall in Yorkshire, and his diary depicts vividly the local activities of the Brethren, their dissensions and their sufferings. Indeed the great detail, both psychological and factual (he records the weather as well), makes the attraction of the volume. Extracts have been published in the *Proceedings* of the Wesley Historical Society, vols. 13-15; the diary is now numbered Add. MS. 44935.

H. J. M. MILNE.

106. OFFICIAL HISTORY OF THE REIGN OF TAO KUANG.

AN extensive manuscript work of great historical value has recently been presented to the Department of Oriental Printed

Books and Manuscripts by the Secretary of State for Foreign Affairs. In the course of cleaning operations in the strong-room of His Majesty's Embassy at Peiping, a box was brought to light which on examination was found to contain 108 volumes of the *Ta Ch'ing Hsüan Tsung Ch'êng Huang Ti Shih Lu*, 'Authentic Record of the reign of Hsüan Tsung' (an emperor better known by the name of his regnal period Tao Kuang), compiled by the official historians and copied by contemporary scribes. It seems probable that these volumes, like those of the encyclopaedia *Yung Lo Ta Tien* (see *B.M.Q.*, vol. vi, p. 11), were saved from the Han-lin College when it was burned down by the Boxers in 1900. The period they cover is roughly from 1834 to 1849, though considerable gaps occur here and there. These years are of particular importance for the history of Chinese relations with Great Britain, for Lord Napier's unfortunate mission to Canton fell in 1834, and the destruction of some 20,000 chests of opium by Commissioner Lin in 1839 was one of the incidents leading to the war which resulted in the opening up of China to foreign trade three years later.

The volumes are for the most part in good condition. Each contains about 40 leaves of superfine white paper, and is bound in a limp silk cover of imperial yellow. The handwriting can only be described as a marvel of combined regularity and grace.

LIONEL GILES.

107. PORTRAITS FROM BĪJĀPŪR.

PAINTINGS from the Muhammedan kingdom of Bījāpūr in the Deccan are rare, and the Museum had, until lately, no example of this school. Under the 'Ādil Shāhs who ruled from 1489 to 1686 Bījāpūr was a centre of art and architecture, and a painting style developed there quite independent of the neighbouring schools of Golconda and the Mughal court, and highly characteristic. It represents a fusion of the early sixteenth-century Persian miniature style with the indigenous Hindu tradition which was fostered by some of the rulers though they were themselves Muhammedan.

This native style belonged to South India and its last patrons had been the rulers of the kingdom of Vijayanagar which only fell in

1565. To a period less than twenty years later than this may be assigned the earliest of four Bijāpūrī paintings now acquired by the Department of Oriental Antiquities. It shows a young ruler seated on his throne, surrounded by courtiers, and might be taken for Persian work if it were not for the costumes and other accessories, and for a more formal and hieratic grouping of the figures. The Hindu influence is as yet scarcely absorbed. A generation later it had affected the art essentially. A painting which can be identified, with the help of an album brought back from Golconda by Dutch traders about 1680 and now preserved in the Rijks Museum, as a portrait of 'Ībrāhīm 'Ādil Shāh II (1580-1626) (Pl. LIIIa) has all the richness of colouring, the full opulent curves, and the exotic landscape of the south. This painting can be assigned to 1610-20, and a third portrait of an unidentified courtier belongs to the same period. It is remarkable for the delicacy of the colouring: pink showing through the muslin robe.

In both of these there are some traces of Mughal influence, though it should be emphasized again that the school of Bijāpūr represents an entirely separate fusion of Persian and Hindu elements. For fifty years before her final conquest by Aurangzeb in 1686 Bijāpūr was often threatened by the Mughals. As her territory fell to the Mughals and the Marāthas, the independence of her artistic life was also disturbed by the dominant Mughal school. The fourth miniature acquired is a portrait of Muhammad 'Ādil Shāh (1626-56). He is shown in profile, half-length, with a flower in his hand. The pose, the green background, even the jewellery, are all in the taste of the Mughal court of Shāh Jahān (Pl. LIIIb). Yet even at this time, about 1640, the characteristic scale and breadth of treatment of the Bijāpūr school remain. With the fall of the 'Ādil Shāhī house the school came to an end. The later school of the Deccan has little connexion with it.

B. GRAY.

108. PROOFS OF WILLIAM BLAKE'S *EUROPE*.

EIGHT sheets, of which three are printed on both sides, with impressions in pale green from the plates of William Blake's *Europe* were acquired in November of last year. Though the



LIII. ^a IBRĀHĪM II OF BIJĀPŪR.



^b MUHAMMAD ʿĀDIL SHĀH OF BIJĀPŪR

Department already possessed a complete copy of the *Europe* (that is, one containing 17 plates), this was, as is the case with the other six early copies listed by Keynes, heavily coloured in water and body colour. The present proofs of eleven out of the seventeen subjects are of great interest as allowing the actual engraved work to be seen in its entirety. The other copies are so heavily coloured that very little of this is actually visible. That the present impressions are proofs is clear from the fact that they show differences of state from the copies with water-marks of 1794, though the rough brownish paper on which they are printed has no date or water-mark of any sort. The most conclusive proof of their preceding the coloured impressions is a difference in the text in two places. On Pl. 14 the third line from the bottom concludes 'and the angel trumpet blew'. This has been removed from the later impressions. Similarly, on Pl. 15 the top line ends with 'before the trumpet blew' which has later disappeared. There are also numerous small differences in the shading on many of the figures. Thus on Pl. 6 there is shading on the leg of the dead child which does not appear in the coloured plate.

A. E. POPHAM.

OTHER ACQUISITIONS

PRINTED BOOKS.

W. H. Davies. *The Lovers' Song-Book*. The Gregynog Press: Newtown, 1933. In a decorative binding executed by George Fisher. *Presented by the Misses G. E. and M. S. Davies*.

Four Poems by John Milton. *L'Allegro, Il Penseroso, Arcades, Lycidas*. With wood-engravings by Blair Hughes-Stanton. The Gregynog Press: Newtown, 1933. In a decorative binding designed by Blair Hughes-Stanton and executed by George Fisher. *Presented by the Misses G. E. and M. S. Davies*.

The Lamentations of Jeremiah [with wood-engravings by Blair Hughes-Stanton]. The Gregynog Press, 1933. *Presented by the Misses G. E. and M. S. Davies*.

Works of Art in Silver and other Metals belonging to Viscount and Viscountess Lee of Fareham. Described and catalogued by

W. W. Watts. Privately printed, 1936. *Presented by the Rt Hon. Viscount Lee of Fareham.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupperna V, XXI-XXIII, LXVII. Text and plates. 7 vols. Stockholm, 1935, 36. *Presented by the Board of the Hallwyl Museum.*

Red-Figured Athenian Vases in the Metropolitan Museum of Art. By Gisela M. A. Richter. With eighty-three drawings by Lindsley F. Hall. 2 vols. New Haven, 1936. *Presented by the Trustees of the Metropolitan Museum of Art, New York.*

A Picture Book of the Life of Saint Anthony the Abbot, reproduced from a manuscript of the year 1426 in the Malta Public Library of Valletta, with supplementary plates of related subjects. Edited and described by Rose Graham. Printed for the Roxburghe Club at the University Press: Oxford, 1937. *Presented by the Roxburghe Club.*

Records of the Pioneer Women of Victoria, 1835-60. Compiled by the Historical Committee of The Women's Centenary Council. Melbourne, 1937. *Presented by Lady Huntingfield.*

Irish Truth. Edited by Henry Harrison. Vol. I, no. 1-Vol. V, no. 31. Dublin, 1924-7. *Presented by Mr Henry Harrison.*

John Cheney and his Descendants, printers in Banbury since 1767. Printed for private circulation: Banbury, 1936. *Presented by Messrs Cheney and Sons.*

The History of South Carolina. By David Duncan Wallace. 4 vols. New York, 1934. *Presented by Mr Jesse Cleveland.*

Jesuit Relations of Canada, 1632-73. A bibliography by James C. McCoy. With an introduction by Lawrence C. Wroth. Paris, 1937. *Presented by Mrs J. C. McCoy.*

Incunabula in the Huntington Library. Compiled by H. R. Mead. San Marino, California, 1937. *Presented by the Trustees of the Henry E. Huntington Library and Art Gallery.*

Historical Records of Bisley with Lypiatt, Gloucestershire. By Mary A. Rudd. Privately printed: Gloucester, 1937. *Presented by Miss Mary A. Rudd.*

Germaine Bontoux. La Chanson en Angleterre au temps d'Élisabeth. The University Press: Oxford, 1936. *Presented by Mademoiselle M. Bontoux.*

Schloss Hallwil. I. Die Wiederherstellung. II. Die Ausgrabungen. III. Die Fundgegenstände. IV. Die Baugeschichte. Von Nils Lithberg. V. Der Baubestand im Bilde. Von Nils Lithberg und Anders Roland. 5 vols. Stockholm, 1924-32. *Presented by Kongliga Vitterhets Historie- och Antikvitetsakademien, Stockholm.*

A Few Italian Pictures collected by Godfrey Locker-Lampson. With an introduction by R. Langton Douglas. London, [1937.] *Presented by the Rt Hon. Godfrey Locker-Lampson, P.C.*

Die ghetijden van onser lieuer vrouwen. F. Regnault: [Paris, c. 1518.] *Purchased.*

A Papal Indulgence in favour of the Crusade against the Moors, in Catalan. [1487.] *Purchased.*

Liber abbatis ysach de ordinacione anime. J. Gumiel: Barcinone, 1497. *Purchased.*

John of Hoveden: Carmen rithmicum de passione domini. [Matthias van der Goes: Antwerp, c. 1490.] *Purchased.*

Des weitberühmten Guilhelmi Fabricii Hildani Wund-Artzney gantztes Werck. Hanau & Franckfurth, 1652. *Purchased.*

MANUSCRIPTS (WESTERN).

Fragment of Maltese Liturgical Calendar, 18th century. Add. MS. 44916. *Presented by Mrs Clare-Gibson.*

Pedigree of Rowe of Kingston, Staverton, co. Devon, by the Rev. E. D. Drake-Brockman. Add. MS. 44917. *Presented by the compiler.*

Collections for the history of the Boys family, by the Hon. Mr Justice G. F. Boys. Type-written; bound in three quarto volumes. Add. MS. 44918. *Presented by the compiler.*

'Manuscript Missals: The English Uses'; the Sandars Lectures for 1936, by C. A. Gordon; with a notebook containing lists of passages from the Psalms. Two volumes. Add. MSS. 44920, 44921. *Presented by the Lecturer in accordance with the terms of the Lectureship.*

Correspondence of A. E. Housman with the Richards Press Ltd., 1927-36. Two volumes. Add. MSS. 44923, 44924. *Presented by the Richards Press through Messrs John Gawswordh and G. H. Wiggins.*

Papers and documents relating chiefly to the property of Sir Edward Nicholas, 17th and 18th centuries. Two volumes. Add. MSS. 44925, 44926. *Presented, together with Add. Ch. 71026-8, by Major C. F. R. N. Weston, M.C.*

Thomas Sharp's copy, annotated, of his *Illustrations of the History and Antiquities of St Michael's Church, Coventry*, 1818. Add. MS. 44932. *Presented by the Hon. J. W. Leslie.*

Notebook of Sir William Betham, Ulster King of Arms, 1821-3. Add. MS. 44933. *Presented by Mr Alexander Reynell.*

Disbursements by the 'Keeper of the Extraordinary Purse for the use of the extraordinary Poor', St Martin in the Fields, 1688-9. Add. MS. 44934. *Presented by Mr A. Bernard Clarke.*

Proceedings of the House of Commons, 1650, and certified copies of documents from the Duchy of Cornwall. Add. MS. 44937. *Presented by Mr S. J. Madge.*

Index of Concealments of Lands, *temp.* Elizabeth. Add. MS. 44938. *Presented by the same.*

Three brass-rubbings of Downe, co. Kent. Add. MS. 44939. *Presented by Mr Brian I'Anson.*

Legal proceedings after the death of Gabriel Cano de Aponte, Governor-General of Chile, after 1733. Add. MS. 44941. *Presented by H.M. Secretary of State for India.*

Vol. 2 of William Hammond's 'Poems, Hymns, Psalms and Spiritual Songs' (see Add. MSS. 44850-5). Add. MS. 44942. *Presented by the Moravian Church, Fetter Lane, through the Rev. J. N. Libbey.*

Religious devotions and exercises in Dutch; late 15th century. Add. MS. 44944. *Presented by Sir Arnold Wilson, K.C.I.E., M.P.*

Pedigree of the Carter family of St Columb, co. Cornwall. (Photostat). Add. MS. 44947. *Presented by Capt. T. G. Carter, R.N., O.B.E.*

Papers relating to monumental inscriptions in the East Indies, 19th century. Add. MS. 44948. *Presented by Mrs Claud Strickland.*

Collections relating to the family of Scattergood, with an original commonplace book of Dr Antony Scattergood (d. 1687). Seven-

teen volumes. Add. MSS. 44950-44966. *Bequeathed by Mr Bernard P. Scattergood, F.S.A.*

'Trifles in Verse', by Oliver Grindall, 1827. Add. MS. 44967. *Presented by Dr T. O. Mabbott.*

Letters from Sir Edwin Ray Lankester to J. R. Moir on his discoveries of early flint implements. Four volumes. Add. MSS. 44968-44971. *Presented by Mr J. R. Moir.*

Song, 'If 'tis love to wish you near', by Ladislav Zavertal, 1885 (supplementing Add. MS. 43867). *Presented by Dr Henry G. Farmer.*

Autograph draft for the beginning of the first chapter of a further volume of Mandell Creighton's 'History of the Papacy', and notes by the same for a lecture on the Renaissance. *Presented by his son, the Rev. C. Creighton.*

Autograph letter of 'O. Henry' (Sydney Porter), 1904. *Presented by Dr T. O. Mabbott.*

Holograph draft of the will of Cardinal Charles Januarius Edward Acton (1803-47). *Presented by Mr Shane Leslie.*

Printed sermon of William Hall, 1686, with attached slip presenting it to 'my deare sone Harry', signed 'E. Dryden', probably Lady Elizabeth Dryden, wife of the poet. *Presented by the same.*

Typed translation of the Greek life of William Hammond, written by himself. *Presented by the Rev. J. N. Libbey.*

Three French legal documents, 1752, 1786, 1787. *Presented by Mrs Withers.*

Lease in Nayland, co. Suffolk, 1619. Add. Ch. 70985. *Presented by Mr I. R. Carrington.*

Deeds relating to the Chiswick Press, 1746-1876. [See Add. MSS. 41867-41960, 43975-43989.] Add. Ch. 70986-71003. *Presented by Miss D. Jacobi.*

Deeds relating to co. Glouc., 1221-1707. Add. Ch. 71004-71025. *Presented by Sir Timothy Eden, Bart.*

Deeds relating to Leatherhead and Mickleham, co. Surrey, 1404, 1516. Add. Ch. 71029, 71075. *Presented by Mr W. Hardy King.*

Deed relating to the parish of St Mary le Bow, co. Midd., 1765. Add. Ch. 71030. *Presented by Mr Thomas Maxwell.*

PRINTS AND DRAWINGS.

Arthur Hughes, Seven illustrations to Christina Rossetti's 'Sing Song'.

Four rare portraits of Polish monarchs.

W. T. M. Hawksworth, Four water-colour drawings. *Presented by the Executors of the late W. T. M. Hawksworth.*

Sir Seymour Haden, 321 etchings, drawings, and photographs of prints. *Presented by the Executors of the late Dr H. N. Harrington at his direction.*

H. A. J. Breun, 57 volumes of catalogues of British and foreign portraits in manuscript. *Presented by Mrs Dora Breun.*

Charles Ricketts and Charles Shannon, 225 wood-blocks for illustrations and decorations in books issued by the Vale Press. *Bequeathed by the Artists.*

Mariette Lydis (Countess Govone), 15 proofs of lithographs illustrating the 'Beggar's Opera'. *Presented by Mr George Macey.*

Jacob de Gheyn, Study of a Pikeman. *Presented by Messrs P. & D. Colnaghi and Co.*

Daniel Vierge, Design for a Programme.

19 English satirical prints of the early 19th century. *Presented by Mr J. A. England.*

William Turner of Oxford, Two landscape drawings in pencil and body colour. *Presented by Admiral Thursfield.*

Fortunino Matania, Three Prints. *Presented by the Artist.*

William Hayley, 'Ballads', 1805, with engravings by William Blake. *Presented by Mr Edward Croft Murray.*

Ed. Steinlen, Lithograph. *Presented by Mrs Richard Shute.*

J. Wadell, Watercolour drawing. *Presented by Mr H. J. Crawford.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A ring of blue faience, with part of the bezel bearing the name of the Pharaoh Ay. [63998]. *Presented by Miss Berryman.*

A bronze figure of Anubis as Hermes, of the Roman period, from Egypt. [63997]

Thirteen faience amulets, scaraboids, and a head, said to come from Rhodes, of Egyptian style. [64004-16]

A carved steatite group showing the head of a crocodile projecting from a shrine, the back in the form of a bier supporting a mummy; a seated figure of a man blowing a pipe, and the glazed head of a ram, in terra-cotta, from Egypt. [64001-3]

Part of a seated statue of a high official of the XVIIIth Dynasty with an inscription, of granite; and the lower half of another seated figure, of limestone. [1781-2]

A stamped impression on pottery, of the Parthian period. [64017].
Presented by Mrs Drower.

PREHISTORIC, BRITISH, AND MEDIEVAL ANTIQUITIES.

Series of flints from below the Crag, from the Boulder-clay and Orwell gravels. *Presented by Mr J. Reid Moir.*

Selected flint implements from Swanscombe, Kent; Hanwell, Middlesex; Larne, co. Antrim; and St Acheul, Amiens. *Presented by Mr Henry Dewey.*

Flint cleaver from Barnfield pit, Swanscombe, Kent. *Presented by Mr J. P. T. Burchell.*

Flint hand-axe from Thetford, Norfolk (Wickham Flower Collection). *Presented by Miss F. Lefroy.*

Palaeolith found on the surface near Betchworth, Surrey. *Presented by Mr L. W. Chesher.*

Flint instrument like a tortoise-core, from Kennett, Cambs. *Presented by Mr C. R. Jennings.*

Series of flints, engraved bones, &c., excavated by donor at Mother Grundy's Parlour, Creswell Crags, Derbyshire. *Presented by Mr A. L. Armstrong.*

Type-series of stone implements from various sites in Uganda. *Presented by the African Prehistoric Research Expedition through Mr T. P. O'Brien.*

Palaeolith of lava from Mafeking railway-station. *Presented by Mr T. W. Heanley.*

Stone tortoise-core and two flakes from Oldoway, Tanganyika. *Presented by Dr L. S. B. Leakey.*

Chert implements and flakes from the surface, British Somaliland. *Presented by Mr A. T. Curle.*

Stone Age relics from the surface of the Arabian Desert. *Presented by Mr H. St John Philby.*

Series of flints from the north Arabian Desert. *Presented by Field Museum, Chicago.*

Primitive stone implements found in river-drift terrace, Burma. *Presented by Mr T. O. Morris.*

Microlithic implements and cores, implements, and shells, excavated by Mr F. Gilbert Smith at Bryn Newydd near Prestatyn.

Microliths from sand-dunes in Gelderland, Holland. *Presented by M. Richard Oppenheim.*

Six implements and flakes of sandstone from Forêt de Montmorency, Seine-et-Oise. *Presented by Mr A. D. Lacaille.*

Type-series of neolithic pottery from excavations at the Goldberg, near Nördlingen, Württemberg. *Presented by Dr G. Bersu.*

Oval mace-head found at Holloway, N. London. *Presented by Mr W. J. K. Betts.*

Two stone celts from Hampton Wick.

Greenstone celt from Bathampton, near Bath. *Presented by Miss E. A. Lemann.*

Celt of volcanic stone from Dryfield Farm, Blairdrummond, Perthshire. *Presented by Mr J. A. McLean.*

Short sword of Bronze Age from the Thames above Isleworth Ferry.

Two bronze loops and three ring-headed pins of late Bronze Age from East Dean, near Eastbourne.

Late Bronze Age gold bracelet found on West Beach, Selsey (*Treasure Trove*).

Bronze dirk of the middle Bronze Age found in the Thames at Wraysbury. *On permanent loan from Hythe End Aggregates, Ltd.*

Bronze Age razor from a hoard at Ugley, Essex. *Presented by The Hon. James Balfour.*

Fragments of late Bronze Age urn from Woking. *Presented by Mr E. G. Shephard.*

Bronze Age pottery from two sites in W. Norfolk. *Presented by Mr I. J. Thatcher and Mr P. L. K. Schwabe.*

Bronze Age sword of Danish type, said to have been found in the Thames at Wapping.

Large bronze celt of flanged type, probably from Italy.

Spiral bronze armlet from Nantes and three spectacle-brooches from Hallstatt (Wickham Flower Collection). *Presented by Miss F. Lefroy.*

Bronze animal for amphora handle, Scythian type, 5th century B.C.

Romano-British head of woman in limestone, found at East Meon, Hants. *Presented by Messrs E. S. and G. S. Jennings.*

Bronze statuette of Hercules (Wickham Flower Collection). *Presented by Miss F. Lefroy.*

Roman gold ear-ring in the form of Hercules' club, from Ashted, Surrey. *Presented by Miss Linnet Davies.*

Roman snake-bracelet and finger-ring from Feltwell, Norfolk.

Eight pieces of stamped Samian ware dredged off Whitstable.

Part of decorated Samian bowl found at Redbridge, Hants. *Presented by Salisbury, S. Wilts, and Blackmore Museum.*

Six Romano-British bowls from Hunts. and Essex. *Bequeathed by Rev. F. G. Walker.*

Roman pottery lamp said to have been found near Hitcham, W. Suffolk. *Presented by Mrs J. Finzi.*

Gold bracteate and garnet pendant from Wind Farm, Preshaw, Hants, about A.D. 600. *Presented by Mr W. Campbell Wyndham Long.*

Fragment of Coptic textile, 6th or 7th century A.D. *Presented by Mr T. D. Kendrick.*

Coptic pottery lamp, with Jonah and the Whale. *Presented by Captain John Ball.*

Two silver annular brooches, one inlaid with niello, found with coins at Coventry, deposited about 1286 (*Treasure Trove*).

Bronze jug found containing coins about 1345, near Dunfermline, Fifeshire, 1896.

Bone casket with inscription, French 15th century; and six seal-dies, from the Oppenheimer Collection.

Three lead plaquettes of the sixteenth century. *Presented by Mr H. C. Hoskier.*

Spanish reliquary, 17th century. *Presented by Mrs Berryman.*

Wax portrait of Admiral Keppel (1725-86).

Ivory portrait of Milton by Van der Hagen, about 1770.
Intaglio by Pichler in a finger-ring, and another in a tie-ring, of
Lucius Accius. *Presented by Mr J. R. Ogden.*
Two hurdling tools. *Presented by Mr A. S. Bagley.*
Silver seal-die of the Queen's Bench, with hall-mark of 1838.

CERAMICS AND ORIENTAL ANTIQUITIES.

Westerwald jug with pewter lid dated 1681. *Presented by Mr John Southworth through the National Art-Collections Fund.*

Bronze lamp-holder in the form of a woman. Bengalese, about 1600. *Presented by Mr J. C. French, I.C.S., ret'd.*

Two pieces of Shang-Yin dynasty pottery from Anyang: a glazed Han cover: and a Sung enamelled bowl and cover of Tzechow ware. *Presented by Mr A. D. Brankston.*

Five pottery moulds for bronze casting from Anyang, and a bronze halberd-head. *Presented by Mr Edgar Gutmann.*

Four Chinese paintings. *Presented by Mr F. E. Wilkinson.*

Chantilly porcelain cup and saucer. *Presented by M. Adolphe Lion.*

14 pottery vessels of the Han period, said to have been found near Changte, Honan. *Presented by Mr George Eumorfopoulos.*

Bowl of green Chün ware, Sung dynasty. *Presented by Mr William King.*

Set of seven Chinese bronze weights. *Presented by Mr O. C. Raphael.*

ETHNOGRAPHY.

Two pottery pipe bowls, from the Yorogo, bought in Boula Tanga market, near Zoarungu, Gold Coast. *Presented by Capt. R. P. Wild.*

Four wooden masks, a slit gong with carved head, a bowl with a figure pedestal, and a wooden trumpet, from the Bamileke tribe, Cameroons under French Mandate.

Old iron fetters used for slaves and lunatics, dug up in the compound of the Emir of Katsina, about 1930. *Presented by Mr G. P. Bargery.*

A silver bowl, bearing the arms of Peru, and with a handle in the form of a llama. *Presented by Mr I. S. Falcke.*

A Mandingo loom with spools of dyed cotton from Sierra Leone,

black pottery from the Gold Coast and Abeokuta, Southern Nigeria, a Tuareg spear and a chief's staff with brass head from the Munshi, Northern Nigeria.

Funerary vase in the form of a bat, from Oaxaca, Mexico.

A large series of stone arrow and spear heads, scrapers, knives, &c., from various sites near Regina, Saskatchewan, Canada.

A stone adze blade from Halifax Co., Nova Scotia, and a hide gun-case with beadwork ornament, from the Yukon. *Presented by Mr Harris Scott Longden.*

Pottery, baskets, and other ethnographical objects from Arabia, chiefly Najran. *Presented by Mr H. St J. B. Philby, C.I.E.*

A wooden roulette, used to ornament the base of large pots, by the Yoruba of Ijaiye Compound, Abeokuta, Southern Nigeria. *Presented by Mr K. C. Murray.*

An engraved stone pendant, an incised stone slab, a series of potsherds, and chalcedony arrowheads from Northern Argentina. *Presented by Mrs O. St J. Gebbie.*

A large series of photographic negatives of East African native tribes, chiefly from Kenya Colony. *Presented by Mr C. W. Hobley, C.M.G.*

Three crystal beads and a natural crystal, found at a depth of about three feet on a farm at Kpandu, Ho District; also three other crystal beads and pierced quartz 'currency' stones, from various parts of the Ho District, Togoland under British Mandate. *Presented by Capt. C. C. Lilley.*

A skin bag embroidered with quillwork representing thunderbirds and snakes, and a beaded skin belt from the Plains Indians of North America; also a coco-nut scraper from East Africa and pottery from the Basuto, South Africa.

An archaeological series consisting of bone fish-hook barbs and other objects, from various sites in New Zealand. *Presented by Dr H. D. Skinner.*

A series of ancient pottery vases from Colombia, a carved wooden milk-pail, Zulu, a wooden cup, BaYaka, from the Belgian Congo, and steatite pipe-bowls, probably Bechuana, from South Africa.

A series of ancient Chibcha gold ornaments, excavated in the Cauca Valley, Colombia.

COINS AND MEDALS.

10 varieties of the electrum 50 litra piece of Syracuse of the middle of the fourth century B.C. *Presented by Mr J. A. Spranger.*

Nine rare bronze coins of North Africa and Spain of the third century B.C. to the first century A.D. *Presented by Mr Gilbert Askew.*

6 silver coins of South Italy and Sicily of the fourth century B.C. *Presented by Mr W. R. Gourlay, C.S.I., C.I.E.*

6 silver and 13 bronze coins of the early Roman Empire. *Presented by M. Paul Tinchant.*

A gold dinar of the Moghul Emperor Humayun, one of the earliest Moghul gold coins of India. *Presented by Mr J. B. Howe.*

2 gold and 382 bronze and very debased silver coins of the Roman Empire found at Richborough. *Presented by H.M. Commissioners of Works.*

A rare XVIIIth-century silver token, a shilling of George III countermarked for 'Bradford Workhouse'. *Presented by Mr John Maxwell.*

The Corpus Nummorum Italicorum, Vol. XVI, dealing with the Roman coinage of the Popes from 1572 to 1700. *Presented by the author, H.M. the King of Italy.*

EXHIBITIONS

PREHISTORIC Antiquities.—Special exhibitions of newly discovered or otherwise topical material have been continued, and since the last Report (*B.M.Q.*, x, p. 184) the following have been displayed at the top of the Main Staircase, in the Department of British and Medieval Antiquities. A collection of small bronzes from the Ordos Desert (between the bend of the upper Huang-Ho or Yellow River and the Great Wall of China), dating from the last three centuries B.C., was lent by Mrs Dagny Carter. They illustrate the animal-style that spread from the Eurasiatic Steppes eastward into China and westward to Central Europe; and British Museum specimens have been already published in the *Quarterly*, vol. iii (1929), 97-9, and the *Antiquaries Journal*, x (1930), 1-23. A model of the excavations undertaken by Mr W. J. Varley, F.S.A., at Eddisbury camp, Cheshire, was accompanied by finds of the Early Iron Age

dating the erection of the hill-fort, and by Roman and post-Roman material showing subsequent occupations. Mr Leslie Armstrong, F.S.A., lent the results of his excavations in Pin-Hole Cave, Creswell Crags, and presented his finds in Mother Grundy's Parlour, a cave in the same Derbyshire valley, which was evidently a favourite site in the palaeolithic Cave-period. A gravel-pit between Rainham and Upminster, Essex, has yielded an astonishing variety of antiquities, and Mr G. T. Carter lent a selection of palaeolithic implements, Bronze Age and Roman pottery, and Anglo-Saxon relics, including two glass drinking-horns, from this site. Lt-Commander K. R. U. Todd, R.I.N., exhibited an instructive series of palaeolithic implements from a stratified deposit excavated by himself on the island of Salsette, north of Bombay, furnishing useful parallels to the European sequence. The Trustees are indebted to the above exhibitors for their collaboration, and to amateur photographers who supplemented the official collection of photographs illustrating monumental art of later Anglo-Saxon times, in the Iron Age Gallery.

RECENT PUBLICATIONS

DURING the past twelve months six further volumes, numbers XIV to XIX, of the new edition of the General Catalogue of Printed Books have been issued to subscribers. These volumes carry the letter B from the heading *BEOWULF* to the beginning of the heading *BLACK*. Three of the volumes (XVI to XVIII) are devoted to the heading *BIBLE*. Vol. XVI contains the entries for the text of the complete Bible and the Old Testament, Vol. XVII the same for the New Testament, and Vol. XVIII the Appendix of literature relating to the Bible, with a series of Indexes. A limited number of sets of these three volumes are available to non-subscribers at the price of £12.

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